

THE CLASSICAL JOURNAL

PUBLISHED UNDER THE AUSPICES OF THE CLASSICAL
ASSOCIATION OF THE MIDDLE WEST AND SOUTH
WITH THE CO-OPERATION OF
THE CLASSICAL ASSOCIATION OF NEW ENGLAND

MANAGING EDITORS

FRANK J. MILLER
(The University of Chicago)

ARTHUR T. WALKER
(The University of Kansas)

For New England

CHARLES D. ADAMS
(Dartmouth College)

ASSOCIATE EDITORS

GEORGE H. CHASE
(Harvard University)

DANIEL W. LOTHMAN
(East High School, Cleveland, O.)

F. C. EASTMAN
(University of Iowa)

WALTER MILLER
(Tulane University)

CLARENCE W. GLEASON
(Volkman School, Boston)

JOHN J. SCHLICHER
(Indiana State Normal School)

JOHN A. SCOTT
(Northwestern University)

VOLUME VI

1910-11

The University of Chicago Press
CHICAGO, ILLINOIS

Published
October, November, December, 1910
January, February, March, April, May, June, 1911

Composed and Printed By
The University of Chicago Press
Chicago, Illinois, U.S.A.

C. A.

THE CLASSICAL JOURNAL

VOLUME VI

OCTOBER 1910

NUMBER 1

Editorial

THE OUTLOOK

With this number *Classical Journal* enters upon its sixth volume. Our old readers will at once notice a new departure in the fact that the first number of the volume is issued in October instead of in November. We are glad to announce that this means an issue of nine numbers for the year instead of the eight numbers of former years. The total number of pages will not, however, be increased for the present, although it is hoped that this may be done in another year.

The old contract with the University Press under which the first five volumes were published expired with the publication of the June number of the present year. After considering all available choices, the Executive Committee has, by the authorizing vote of the Association, made a new contract with the University of Chicago Press for a period of five years, with such changes as seemed mutually desirable to the Association and the Press. The *Journal* is to be congratulated upon the continuance of this relation with its publishers, who have contributed much to the establishment of its present standard of material excellence.

An important change in the management of one of the departments of the *Journal* is announced. At the request of Professor J. J. Schlicher, who for several years past has edited the "Reports from the Classical Field" for the *Journal*, the managing editors have decided to divide this department into two independent departments. It is proposed to continue one of these under the management of Professor Schlicher, and to include therein the

survey of general conditions and practice in classical teaching and study, a survey which he has already so successfully instituted and conducted. The other department, under the head of "Current Events," will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. This department will be under the charge of four associate editors who will have each his separate field, and who will together cover the whole field. These fields as outlined will be as follows: (1) the territory covered by the Associations of New England and the Atlantic States; (2) the Middle States west to the Mississippi River; (3) the Southern States, and (4) the territory west of the Mississippi, exclusive of Louisiana and Texas.

VIRGIL, AND THE TRANSITION FROM ANCIENT TO MODERN LITERATURE¹

BY FRANCES J. HOSFORD
Oberlin, Ohio

The last quarter of the fifth century and the sixth century after Christ saw endings and beginnings which may be compared only to the great upheavals of the geologic ages. In 476 Rome, plundered, humbled, helpless in the hands of the northern barbarians, gave up the fiction of sovereignty, and sent the robe of imperial purple to Constantinople. Soon Theodoric, another and a more enlightened Ostrogoth, conquered the conqueror of Rome, but perhaps the most far-reaching result of his splendid reign was the establishment of the monasteries of Cassiodorus at Squilace, and of St. Benedict at Monte Cassino—the initial step of the mediaeval type of monasticism. It was in 529 that St. Benedict first gathered his monks about him in his new retreat at Monte Cassino, upon the site of an ancient temple to Apollo. That was a noteworthy year for the passing of the old as well as for the coming of the new, for it was in 529 that Justinian closed the School of Athens. The brilliant victories of Justinian's general, Belisarius, only served to prove the desperate case of the old civilization, and pestilence completed the work of barbarism. Between them, they changed the whole face of Europe. And straightway the Lombards, fiercest and most ruthless of the northern hordes, were to sweep away Roman and Ostrogoth alike, to end the shadowy remains of imperial power at Ravenna, and to overthrow the Greek cities of southern Italy. When Antharis, son of Cleph, swept the peninsula like a tornado, and, at the southern extreme of Italy, had urged his warhorse into the salt waves, then throwing his spear as far as his mighty arm could hurl it, proclaimed, "This is the end of the power of the Lombards," that moment was indeed the "consummation of the ages." As the Roman knew this planet, it might well be described as the "end of the world."

¹ Read before the Latin Club of Columbus, Ohio, February 26, 1910.

Who were these barbarians who thus trampled beneath their feet the splendid result of centuries of human effort? We can only guess what wild fens, what frozen steppes, or interminable forests gave them birth, and trained muscles of iron and souls of even sterner stuff. The Huns, with their broad cheekbones and cruel, featureless faces, came and again returned upon their desolated track. But the Germans stayed—men of gigantic stature, with flaxen hair and fierce blue eyes. They were so masterful that as Visigoths in Spain they made the term “blue-blooded” synonymous with hereditary leadership, and so ruthless that as Vandals in Italy and Africa they gave their name to every species of wanton destructiveness. They burned and razed with the power of gods and the ignorance of children. The implements of the higher culture were the most worthless of their playthings. Books made a bonfire, easy to light. Marble statues had a certain value, for they would go into the limekiln better than blocks from the quarry. Bronzes could be melted for armor or weapons, while every artistic object in gold or silver was eagerly sought, to be remolded into their clumsy ornaments or primitive media of exchange.

When we remember how many successive waves of destruction swept over Europe, the marvel is, not that so much of the old culture was lost, but that anything remained, for after all, the classic civilization is the foundation upon which is built much that is best and most enduring in our modern life. How is it that it did not pass away, as did the civilizations of Assyria and Phoenicia, to be resurrected only by the toil of the specialist, and to remain quite without significance to our times?

The connecting link was the Christian church, as it gradually took upon its primitive simplicity the form of Roman Catholicism. Persecuted in the days of the Empire's splendor, flourishing in its decadence, the church came to absorb into its bosom the Roman genius for organization and government. The glory of Roman dominion did not fade. It passed from temporal to spiritual. The church conquered the conquerors of the civilized world. It met fire and sword with the symbol of the cross, and blood-stained warriors paused in their work of destruction, and, kneeling before unarmed priests, craved the rite of baptism. It did not make these wild

fighters of the North into men of peace. But it won from them the concession that certain persons, certain places, certain times should be sacred. It made it possible for the scholar, the devotee, the sensitive and timid soul, to find a haven in the cloister; and, making common cause, perforce, with its old enemy, it saved the pagan literature.

When we scan the confusing records of that fearful sixth century, we study the exploits of Belisarius and Narses, only to find in them a wholly futile attempt to stem the tide of barbarism. How many of us note that, while Belisarius was still fighting the Persians for Justinian, the monasteries of Squilace and Monte Cassino were established, and that here, not upon the tented field, the best of the old civilization was to be preserved? Least of all did the founders of these retreats know what they did. Silence, humility, and obedience, these were the three virtues of the Benedictine discipline. The three occupations were worship, manual labor, and the reading of devotional literature. But several reasons combined to lead the monks to the careful study and diligent copying of the Latin classics. Idleness was early recognized as the bane of monastic life, and the chief opportunity of the arch-tempter. They turned to agriculture, and the monks became the first farmers of mediaeval Europe. But crops cannot be raised in the winter, and all are not equally fitted to follow the plough. An indoor occupation must be found, and the readiest to the hand was the copying of manuscripts. Then, as the old culture receded, as spoken Latin became unintelligible, as the diction of Cicero passed into a multitude of local dialects, devout men knew that they must save the Latin language, or lose touch with the Scriptures, in the form of the Latin Vulgate, the writings of the Fathers, and the services of the church. So schools must be established, and the old literature, through which alone the language could be approached, must be preserved by copying. Sometimes the scribe wrote an execration upon the margin of a gross heathen passage, to show the pious horror with which he shrank from his task. Sometimes he lingered over the tales of Carthage and of Troy with a delight that was half against his conscience. Sometimes he was pure pagan at heart, even if Christian in belief, and, safe in the monastery from the hateful outside world of terror and pillage, he found his true life amid these gracious reminders of a calmer, a more ordered, and a

more beautiful society. Or, again, he copied like a machine, ignorant and careless of any real import to his task. The work was by no means constant in quality or value. The influence of one scholarly superior might be felt in the scriptoria of a dozen monasteries. A period of ignorant oversight or lax discipline would result in the loss of the choicest treasures. But for all that, the manuscripts were copied—copied while roving chiefs became princes of states—copied while their semblance of civilization was, in turn, swept away by fresh hordes of barbarians—copied while half-savage feudal chiefs ruled with iron hand over their wretched dependents—copied while the crusading frenzy swept men and even children into its path of disillusion and death. The eastern Empire, safe for the time by reason of its strategic site, became more and more isolated from the desolated West. Greek came to be an unknown tongue, even to the great scholars of Europe. The Byzantine scribes preserved the Greek literature, and the time of the revival of Greek scholarship was to come, and come gloriously. But for all the classic inspiration which reached our forefathers during the early formative years of their national life we are indebted to the Latin literature, as preserved by the scribes of the monasteries of the West.

Well may the imagination love to dwell upon those isles of peace amid the storm-tossed sea of the Dark Ages. Often situated amid scenes of the greatest natural beauty, those quiet cells, those fair cloistered gardens must have breathed of the very peace of God to the sensitive souls that shrank from war's carnage. It was an expensive haven, and we shall never know how much of finest strain was bred out of European races by the stern process of selection that made monks and nuns out of all the gentle and the thoughtful. Perhaps the great philosophies of India may show us what all the Aryan races should have accomplished in abstract thought. But even so, Europe had a refuge when the outside world grew too bitter, and she has never produced a race of thinkers who have learned to cringe or to despair.

Of all the purely literary classic authors, Virgil was by far the most popular and influential throughout the Middle Ages. Various reasons led to this result. First, so far as the scribes had any definite purpose in their labors, it was to save the schools, and Virgil has

always been a pedagogical favorite. A freedman of Atticus, a man who must have been almost, if not quite, as old as Virgil himself, expounded the poet in his school, and from that day to this, perhaps no sun has dawned which has not seen a schoolboy bending over his Virgil. But this was not all. The most enlightened scholars of the Middle Ages wished to preserve the best of the old, and turn it to the use of the Christian literature. Is it strange that the men who were trying to save a great literary tradition should make Virgil their model? And it was by no means mere servile following of an older taste. Repeatedly the leaders of the church protest against the waste of time upon the heathen poet, but own his exceeding charm. In the Middle Ages men found in this many-sided poet an appeal that does not, in the same measure, reach those who came either before or after. His classic learning and diction, when the tides of barbarism swirled around every school and cloister; the delight of his narrative, amid the aridity of the schoolmen and the brutalities of real life; the glories of his prophetic vision, at a time when men's hearts were like to die within them; and above all, since this made all the rest available to a world that was slowly rising to a better life, an essential purity and soundness of moral fiber. He was never a lost classic. No portion of his authentic works ever sank into oblivion. His influence upon the thoughts of men was pre-eminent to a degree hard to understand in these days of many masters. There are many evidences of his unique position. He took rank with the Sibyl as worthy, in spite of his paganism, of a place in Christian art. *Sortes Vergilianae* seemed like the book of fate as late as the time of Charles I of England. A characteristic tradition has it that St. Paul visited the poet's grave at Naples and bursting into tears, exclaimed, "What would I not have made of thee had I found thee still alive, O greatest of the poets!"

A curious body of Virgilian myths sprang up in the later Middle Ages, significant from an utter dissociation with the Virgil of Roman days, which proves the widespread veneration of his name, even among the ignorant. Virgil became a magician, whose adventures suggest, now the old folklore of the German forests, and again the wild tales brought by returned crusaders from the land of the Arabian Nights. In one, Virgil finds an enchanted casket, out of which 80,000 demons tumble, and swarm around him demanding

something to do. Virgil's quick wit saves him from being torn in pieces, for he sends them into the forest to build a great road. It has been suggested that we have here the myth of some old Roman highway, whose construction seemed to the men of mediaeval Europe to surpass mortal powers. In another story, Virgil finds a devil in a bottle, and sets him free upon his promise to put the poet in possession of the magical book of Solomon. But the devil, once set free from his prison, straightway grows to huge proportions, and Virgil, alarmed, but not deprived of his cleverness, casts such doubt upon the ability of the devil to get into the bottle, that the stupid adversary proves it by condensing himself again and creeping in; whereupon Virgil claps in the stopper, but keeps the magic book! It is said that to this day the children in Poland play a game like our "Simon says, 'Thumbs up,'" in which the leader begins, "Daddy Virgil says, 'Do as I do.'" It would be interesting, if it were possible, to trace the real history of our own nursery jargon, "Queen Dido's dead."

But the time came when the men of the Dark Ages might look for the morning. As we have seen the morning star, while the sky is still dark, seem to gather into its one glowing radiance all the scattered points of brightness that illumined the night, so before the dawn of the Renaissance shone the star of Dante. It was by no accident, and because of no superficial reminiscence of the sixth *Aeneid* that Dante chose Virgil as his guide through the "regions dolorous." The Mantuan is in very truth the master of the Florentine bard. We are told that Dante quotes Virgil 200 times. Virgil is to Dante "the gentile sage who all things knew," "the glory of the Latin race," "the honor of all science and all wit." The connection is not mechanical, it is vital. Turn to the intense passage where Dante meets Beatrice, where the perfunctory and the formal must needs shrivel and dissolve in the white heat of the poet's soul. Even here, yes, here especially, does Dante cling to the thought and presence of his guide:

Ministers and messengers of life eternal.

They all were saying, "Benedictus qui venis,"

And, scattering flowers above and round about,

"Manibus o date lilia plenis."

Thus in the bosom of a cloud of flowers
 Which from those hands angelical ascended,
 And downward fell again inside and out,
 Over her snow-white veil with olive cinct
 Appeared a lady under a green mantle,
 Vested in color of the living flame.

As soon as on my vision smote the power
 Sublime, that had already pierced me through
 Ere from my boyhood I had yet come forth,
 To the left hand I turned with that reliance
 With which the little child turns to his mother,
 When he has fear, or when he is afflicted,
 To say unto Virgilius: "Not a drachm
 Of blood remains in me that doth not tremble;
I know the traces of the ancient flame."
 But us Virgilius of himself deprived
 Had left, Virgilius, sweetest of all fathers,
 Virgilius, to whom I for safety gave me:

"Dante, because Virgilius has departed
 Do not weep yet, do not weep yet awhile!"

If Dante represented at once the climax and the passing of mediaevalism, Petrarch is well described as the "first modern man." It was largely through the influence of Petrarch that the rediscovery of the Greek classics, in which he took so prominent a part, did not break the continuity of the influence of the Latin, but that Virgil and Cicero, whom he calls "the two eyes of his discourse," have been the leading textbooks for every subsequent student of Latin; and he, too, made Virgil the model of the modern epic.

More than two centuries after Petrarch, Tasso, in his great epic of the Crusades, *Jerusalem Delivered*, shows the vitality of the Virgilian tradition in literature. His theme was entirely of the new, anti-pagan world, but, as an epic poet, he is the disciple of the Mantuan. One example will suffice. I quote from Wiffen's translation of *Jerusalem Delivered* (xv, 42, 43), which should be compared with the *Aeneid*, i. 159-68. It is a familiar instance of parallel passages, but very significant for our theme.

In one, they find a lone, sequestered place,
 Where, to a crescent curved, the shore extends
 Two moony horns, that in their sweep embrace
 A spacious bay—a rock the port defends;
 Inward it fronts, and broad to ocean bends
 Its back, whereon each dashing billow dies,
 When the wind rises, and the storm descends;
 Whilst here and there two lofty towers arise,
 Whose towers, far out at sea, salute the sailor's eyes.

Safe sleep the silent seas beneath; above,
 Black arching woods o'ershad the circled scene;
 Within, a grotto opens in the grove,
 Pleasant with flowers, with moss, with ivies green,
 And waters warbling in the depths unseen;
 Needed nor twisted rope nor anchor there
 For weary ships: into that so serene
 And sheltered hermitage the maiden fair
 Entered, her slender sails unfurling to the air.

The time would fail to tell of this all-pervading influence at work upon English poets and men of letters. Chaucer was a contemporary of Petrarch, and made three visits to Italy when the Renaissance was in its early glory. By the time of Shakespeare translations were so abundant and so excellent that his "small Latin and less Greek" could not debar him from the classic thought; while, as it seems to me, we need not confine him wholly to these sources. Shakespeare need not have been a great scholar to have read Virgil, at least, in the original. There was a grammar school in Stratford, and in those days a grammar school did not mean mother-tongue, and bookkeeping, and manual training, and nature-study, *ad infinitum*. It meant Latin, and Latin meant Virgil. Was there nothing vital to carry from those schoolboy studies? Even in our day we have seen boys and girls stirred by the Virgilian charm—and boys and girls whose power of imaginative assimilation is measurably less than that of Shakespeare! At any rate, he has the tradition:

On such a night stood Dido with a willow in her hand,
 Upon the wild sea-shore, and waved her love
 To come again to Carthage,

as Lorenzo says to Jessica, with a playfulness that shows familiar ground.

And the tradition continued. It was to English gentlemen who loved the classics that Ben Jonson and Dryden and Pope made their appeal. Milton is almost a sealed book without Virgil. It was Milton who rescued the pastoral form from the service of mere prettiness, and wedded its delicate beauty to stern English ethical thought. But "Lycidas" means Virgil, with Theocritus; and to both the great pastoral poets Milton owns his debt in the graceful lines:

O fountain Arethuse, and thou honored flood,
Smooth-sliding Mincius, crowned with vocal reeds.

But it is in the *Paradise Lost* that the Virgilian influence upon English verse reaches high tide. Whether in form, as in the introduction and invocation:

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
.
.
Sing, heavenly Muse,

or the content, as the rivers of Hades:

Along the banks
Of four infernal rivers, that disgorge
Into the burning lake their baleful streams—
Abhorred Styx, the flood of deadly hate;
Sad Acheron of sorrow, black and deep;
Cocytus, named of lamentation loud
Heard on the rueful stream; fierce Phlegethon,
Whose waves of torrent fire inflame with rage.
Far off from these, a slow and silent stream,
Lethe, the river of oblivion, rolls
Her watery labyrinth; whereof who drinks,
Forthwith his former state and being forgets,
Forgets both joy and grief, pleasure and pain,

or the service of sound to sense, as:

On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder,

it is the old story, and the literature of Puritan England repeats the experiences of the early Christian Fathers. Even while throwing

off the evils of the old, literary continuity is held with a strong grasp, and the classic poet whose gold best endures the new crucible is Virgil.

The Virgilian lines and phrases of Tennyson show us that the influence of the Mantuan did not stop with Milton. Sir Bedivere stands on the margin of the mystic lake with Arthur's sword "Excalibur" in his hand, hesitating to throw it at the King's behest,

This way and that dividing the swift mind

—a literal translation of *Aeneid* iv. 285:

Atque animum nunc huc celerem nunc dividit illuc.

In *The Princess* we have:

The moan of doves in immemorial elms,

as in *Eclogue* i. 58, 59:

Nec tamen interea raucae, tua cura, palumbes,
Nec gemere aerea cessabit turtur ab ulmo.

We all know Virgil's story—how only by the power of the magic golden bough could Aeneas make his way through the dim and fearful approaches to the dwellings of the mighty dead. It was reserved for Tennyson to see the marvelous fitness of the idea to the poet who conceived it—he is himself the golden bough, the magic token, whose charm opens to us that shadowy kingdom of the dead which else were closed to us forever:

Light among the vanished ages, star that gildest yet this phantom shore;
Golden branch amid the shadows, kings and realms that pass to rise no more;
Now thy forum roars no longer, fallen every purple Caesar's dome—
Though thine ocean-roll of rhythm sound forever of Imperial Rome.

I have tried, with such slight touches as I could, to bring to our thought some conception of the continuity of the influence of Virgil—how it reaches back to the very lifetime of the poet, and has grown into the inmost substance of English literary thought. We of these days have seen a new thing under the sun—we have seen the breaking of this chain. Now, for the first time since the poems were penned, is it possible that a man should be, not only highly trained, but even liberally educated, and yet know nothing of Virgil. We cannot help this, and perhaps we may not regret it. The complexity of modern

life calls for varied means of culture; we would not turn the wheels of progress backward. But more than ever, it behooves us, who are, as it were, the ministers of the old temple, to know for ourselves, and, as far as possible, to show our pupils, what it is that has given Virgil his royal place among the ancestors of our intellectual life. We need not fear to own that it is in part his diction that has made him the favorite of the schoolmasters, and so perpetuated his fame. This is an age of plain speech, but slovenly, and sometimes it seems that all the beauties and fine distinctions which the ages have crystallized into our English speech are like to deliquesce into amorphous slang. We may still find profit in the study of a master of words, and it is still true that the teacher will find that he has undermined his own foundation when he tries to make Virgil popular by a superficial treatment. But it was not Virgil's syntax and prosody that moved the tears of St. Augustine, that made Dante his disciple and Milton his follower. If there is something here for our time too—and I think there is—nay, if he has that which our age greatly lacks—and I think he has—let us try to find it and show it forth. We have some advantages over our immediate predecessors. In the last generation came the reaction from the traditional, unquestioning veneration for the poet, and a tide of harsh and unsympathetic criticism set in, which seemed likely, at one time, to carry away the ancient landmarks. But this mood has been followed by one of more intelligent and independent appreciation, and a certain modernizing of our apprehension of him. In some respects perhaps, Virgil is better understood by us than by his contemporaries. Roman cruelty would be slow indeed to comprehend his tenderness, his ever-present sense of "the tears of things," the pathos and pity which invest even the doomed of the gods, like Dido and Turnus. They would better understand the perfect technique of his verses, but we, with our modern sense of the beauty and ideal significance of the outer world, may dwell with even more delight on his "fields a-blossom in the sunshine," his drooping, rain-filled poppies, his "rivers undergliding ancient walls." Our hearts cannot swell with the pride of his countrymen at his grand forecasts of "the long glories of majestic Rome," but the perspective of the centuries shows far more clearly just what it is that gives Virgil the right to his place as the national

poet of the mother of the nations—I mean his deep and true insight into the real mission of Rome at her ideal best—the mission of a state set to call men from the savage, unordered, and disintegrating ways of life, to organize them under law, to conserve their achievements by custom, and to make their progress perpetual.

Below these things, what are Virgil's elemental ideas? I quote Professor Santayana of Harvard: "Agriculture, with its cosmic emotions, nationality, with its deep springs and its sacred responsibilities." And I would add: "Duty, with its paramount claim upon the life of man." The natural life, patriotism, duty—have we Americans of the twentieth century yet outgrown our need of thoughts like these?

HAUPTMANN'S GRIECHISCHER FRUEHLING¹

BY W. A. OLDFATHER

Urbana, Ill.

Hellas has thrice within modern times been visited by distinguished men of letters belonging to as many different nations, and each has left eloquent and impressive memorials of his impressions of land and people. First the Vicomte de Chateaubriand in 1806, then Lord Byron in 1809 and 1810, and finally, nearly a century later, March and April 1907, the Silesian poet-dramatist Gerhart Hauptmann. In our eager searchings after classical allusions, reminiscences, and word-echoes among dead authors, it may not be entirely time misspent to observe how the land and memory of the Hellenes have a compelling power on this leader of modern letters who is still in the full vigor of life.

It were superfluous here to analyze closely the characteristics of such universally admired works as the *Itinéraire de Paris à Jérusalem*, or the *Childe Harold* and other poems of Byron's Greek cycle; only certain salient features of their general attitude toward nature in that land are of peculiar interest for the contrast they afford with the work of Hauptmann's. Chateaubriand, with the sentimental melancholy of a nature in which the old was not yet dead nor the new as yet born into full self-consciousness, an attitude which has perhaps wrongly been called purely egoistic, felt himself to be the central figure in every landscape and ruin, in which alone they had meaning or significance. For him as for all romanticists Nature was either a background or a mirror for his own emotions. Take for example the eloquent passage on Eleusis and Salamis:

¹ Gerhart Hauptmann, *Griechischer Frühling*. Fünfte Auflage. Berlin: S. Fischer Verlag, 1908. Pp. 266. M. 6.50.

In this connection a few misprints might be noted which should not have got so far as the "fünfte Auflage": Regenböen (11); Appollo (192) and appollinisch (202); the letter *h* seems to make trouble somewhat as in late Latin, thus: Mitrid. (53); Tyest (219); Thegea (228); Tymian (190) and Thymian (elsewhere); Lykabethos (88) and Likabethos (125) also occur.

I have nothing to say of Eleusis after so many other travelers, except that I strolled about in the midst of its ruins, that I walked down to the harbor and paused to gaze upon the Strait of Salamis. The festivals and the glory had departed; there was the same silence on land and on sea; no more acclamations, no more chants, no more pomp along the coast, no more shouts of warriors, no more shock of galleys, no more confusion on the waves. My imagination was unable to picture at one moment the religious procession of Eleusis, at another to repeople the beach with the innumerable host of Persians who gazed upon the battle of Salamis. Eleusis is, to my feeling, the most venerable spot in Greece, for there they taught the unity of God, and at the same time this place witnessed the grandest effort that men have ever made in the defense of their liberty. . . .

Night alone could drive me from the shore. The waves which the evening breeze had raised broke upon the strand, and their strength died away about my feet: I walked for some time along the sea that laves the tomb of Themistocles; in all probability I was at that moment the only person in Greece that was thinking of that great man (pp. 129 f.).

It is not that Chateaubriand is insensible to the beauties of Nature; that were absurd to suggest of the author of *Atala* and *Les Natchez*. He sees them indeed, but only rarely do they seem to deserve special comment, while any pile of ruins or a few scratches on a block will call him aside to meditations on the passing of human ambitions or dilettante speculations on the location of some ancient temple or village.

He went to the East to experience new emotions in spots that were surcharged with the memories of a glorious past; it seemed almost a desecration for the present to intrude upon his canvas in his more serious moments of reflection. For him the past existed only in ruined stone or printed page, there was no close and intimate association of land and people so that the thought of one always called forth the other. And so Sparta is for him a combination of beauty and sadness as he stands amid ruins (p. 97); Argos calls up *omnia vanitas* (p. 112); Corinth is a complex of literary and historical memories, where his last thought is of a similar fate that may overtake France some day (pp. 116-21); the Piraeus is mere desolation (pp. 159 f.). Typical of this one-sided view of Hellas, as well as of his exquisite imagery and landscape-painting, but unfortunately too long to quote here, is the scene at Sunium just before he left the country forever (p. 179).

In much the same spirit as Chateaubriand did Lord Byron turn

to Hellas. The matchless fire and brilliancy of his eloquence played about this, his favorite theme. It seemed impossible for him to sink into the banal or commonplace when he sang of Greece. His imagination was fired by the glories of the past and revolted at the present's ignoble decay. His personal feeling likewise appears in every landscape, but not so much in melancholy lament or self-centered musings. His nationality and his personality made impossible mere passive complaints. Such humiliation and decay were too unnatural, they must not and cannot endure. He was a Zechariah of Hellas and not, like Chateaubriand, its Jeremiah. For him in such moods the ruined Parthenon is not an object of beauty. He sees rather

. . . . its broken arch, its ruined wall,
Its chambers desolate, and portals foul (*Childe Harold*, II, 6),

and feels that

Even the worm at last disdains her shattered cell (*Ibid.*, II, 5).

Greece is for him a land of death:

Cold is the heart, fair Greece, that looks on thee
Nor feels as lovers o'er the dust they loved (*Ibid.*, II, 15),

and that superb passage in the *Giaour* beginning with

He that hath bent him o'er the dead

on to

'Tis Greece, but living Greece no more,
So coldly sweet, so deadly fair,
We start, for soul is wanting there;

and again

Fair Greece! sad relic of departed worth!
Immortal, though no more; though fallen, great! (*Childe Harold*, II, 73).

Mountain and sea and river speak to Byron, but they tell him simply of the heroes of Salamis and Thermopylae and Marathon, such as who

. . . . fell devoted but undying.
The very gale their names seemed sighing;
The waters murmured of their name;
The woods were peopled with their fame;
.
Their spirits wrapp'd the dusky mountain,
Their memory sparkled o'er the fountain;
The meanest rill, the mightiest river
Roll'd mingling with their fame forever (*Siege of Corinth*, 406 ff.).

Byron was not, of course, blind to natural beauty in Hellas. At times he realized it vividly. "Eternal summer gilds them yet"—those Isles of Greece, "But all, except their sun, is set." The opening lines of the *Giaour* are a graceful tribute to the charm of the country, and especially those five stanzas of *Childe Harold* (II, 85 ff.) beginning

And yet how lovely in thy age of woe,
Land of lost gods and godlike men, art thou!

But the emphasis remains yet the same. Nature in Hellas serves Byron mainly as the landscapes in the old missionary hymn whose conventional phrases but serve to point the moral that

. . . every prospect pleases
And only man is vile.

It seems as though it had been reserved for Hauptmann in contrast with his great predecessors to discover, or at least to describe, Hellenic landscapes as of intrinsic value for their own sake. The country is for him not a mere memorial to some martial deed or artistic achievement, keenly as are these appreciated; it does more than suggest meditations on the vicissitudes of fortune or awake the ignoble to emulation of a glorious past. No, these mountains and springs and trees and flowers exist for themselves, they are objects of a wondrous life and beauty quite apart from historic memories, and though they win a sort of eerie charm when the rapt mind feels every rock and blade of grass haunted by a glory that is no longer, they are more than mere suggestions, they interpret, they give form and color to the wraithy memories, and through and with them cast their spell.

Hauptmann has either not seen, or else he has disregarded, much that archaeologist and philologist would consider of cardinal value. But he came to see with his own eyes and not another's, and he has given us Hellas as he felt it. What was dead about the past had no interest for him, what lived and came to rebirth in himself, that was what he cared for; and as for the gap of centuries, that was no real hindrance, for he remarks,

When something is past and over, then it is of utterly no consequence for our powers of imagination whether it happened yesterday or more than two thousand years ago, especially when it is something humanly quite conceivable (pp. 243 f.).

It is true that he visited Hellas in March and April and naturally did not find the land as dead and dry as did Chateaubriand, who passed through in August, and it is likewise true that the country is less desolate, the contrast with the past not so sharp as a century ago. But that is not all: it is much more the eye that saw and the heart that felt which have made the Hellas of Hauptmann so different from that of his predecessors.

And yet you cannot believe that it is a mere fantasy land of the poet's own imaginings, a country without latitude or longitude as one of his German reviewers has remarked. Quite the contrary, even to one who has never been in Greece he seems to speak with the exact and convincing tones of a man who has observed keenly and put down only what he saw and felt, and it is worth while to notice just what that was. Flowers are for him the one never-failing charm of every landscape. "Why," cries he at Corfu, "will people persist in ascribing to flowers animal or even human qualities, and not rather make gods of them?" He calls them "these little divine beings, whose rare love-charm ever draws from us new cries of ecstasy" (p. 24), and again "Paradise will be a land full of strange rare flowers. The noble anemones of Corfu help one to foretastes of another world. You almost feel as though you were on a strange planet" (p. 40). But it is not only flowers; the grasses appeal also (pp. 34, 44, etc.), and trees, especially the gnarled oaks of Elis (pp. 68 f.). Mountains dominate all his landscapes, and with the shepherd mountain folk he feels the deepest sympathy. On the other hand the sea, which most travelers dwell upon, falls entirely into the background. Hauptmann is not at home there, and from his bizarre fantasies about sea-sickness at the beginning of the book, anyone can see he is not a good sailor. It is rather a landsman that has visited Hellas, and the earth, its life and odors are what he is best prepared to understand and value. The most perfect picture of this almost passionate absorption in the life of nature is that scene where he throws himself on the ground in the woods between Athens and Eleusis:

I am lying stretched out under pines not far from the convent of Daphni on the mountain-side. The ground is covered with brown pine needles. Between these needles very fine delicate grasses have pushed through to the light. But I came here enticed by soft carpets of white daisies. They drew me on as a group

of lovely children that you see nearby and with whom you want to play. Now I am lying here, and all about me on the ground the numberless little white sisters nod their diminutive heads. It is not a forest, it is quite tiny whitlow grass in which I am a monster, a real mountain. And yet they pour out a blessing that I have never felt since the days of my childhood. . . .

I am lying stretched out on Olympian earth. I feel that I have returned to the beginnings of my childhood dreams. Yes, something nobler had been withheld for me! . . . and I stretch out my arms wide and press my face gently like an Antaeus between these flowers into this beloved earth. The delicate grass bents quiver about me. The low tips of the pines breathe softly and secretly above me. In many a wise have I lain on my back or on my face in the sunshine, but never came such a power from the earth, such magic, never out of the hard rock, whose angles my limbs had to feel, did such a passionate joy pass into my being. . . . Herds of sheep and goats, which wander over the gray stones of the valley-sides, greet from here and there with their ringing bells, which tinkle melodiously like the tumult of a babbling brook (pp. 121 f.).

And out of this rich sympathy with nature comes the serious religious tone that pervades the work. Not theological Christianity perhaps, though the Christ-figure makes the profoundest appeal to the poet's heart, and as he walks by Eleusis he thinks of Galilee and the Jesus who would make fishers of men. And so he feels the potent spell of the old religion of Hellas, the innumerable spirits that haunted every nook and cranny of the land.

Why are we afraid and despise as trivial to sing of our native landscapes, mountains, rivers, and valleys, yes, even to mention their names except in poetical images? Because all these things, which, as being Nature, have been regarded as works of the devil for a thousand years, have never truly been reconsecrated. But here gods and demigods wedded with every white mountain-peak, every vale and valley, every tree and shrub, every river and spring, have made everything holy. Holy was all that is above and on and in the earth. And round about her the sea was likewise holy. And so complete was this hallowing, that the lateborn, milleniums too late, the barbarian still today—and even in a railway coach—is permeated in profoundest wise therewith.

You must look for trees where trees grow; for gods not in a godless land, on godless ground. Here gods and heroes are products of the soil. They have grown up for the countryman like his fruits. The husbandman's soul was strong and naïve. Strong and naïve were his gods (pp. 84 f.).

The Acropolis of Athens, in a passage of great power, fills him with a deep, religious awe, "the strangest, most mysterious, and at once most meaningful rock in all the world.

Even today, far from all superstition of that kind that in antiquity lives and creates fancies among the folk, I feel deeply yet the power, the creative power of this belief, and though it is generally my own will that seeks to revivify the died-out world of gods, here, in view of this towering cliff, there springs up instantaneously, almost involuntarily, an ecstasy of the divine presence. . . . I do not hesitate to affirm that all the tragic poets, including Euripides, deep as they may have been separated from the rude naïve beliefs of the mass, were nevertheless, here at the foot and within the domination of this ghost-rock, thoroughly impregnated with the fear of God or of the Gods, and with a belief in their reality.

The Acropolis is a ghost-rock. In this theater of Dionysus ghosts stalked to and fro. In countless clefts in this reddish-violet rock dwelt gods like rock-swallows. It is a close-pressed over-peopled god-settlement; for the Athenians had yet, according to Pausanias, far greater zeal for the gods than all other Greeks. The way in which they founded asylum after asylum for all possible gods points toward fear. While I brood over such thoughts, I hear again behind me the bird of Pallas out of some cranny utter its doleful whimpering cry into the day, and imagine how at this call a shudder might well have passed over the breathless listening thousands (pp. 99 f.).

Another effect of this profound self-sinking into the natural poetry of the land is the creative impulse that it awakens, a sort of living into the ancient spirit. And as in Corfu the bleat of a goat that has been startled by the great reddish-brown sail of a boat coming up close to the shore brings to him the old fear of pirates which the lonely coast-dweller feels (pp. 44 f.), so at Athens on the Areopagus as he hears the rockswallows of the neighboring Acropolis:

I shut my eyes and feel myself profoundly and weirdly affected by the twittering. It comes to me as I softly repeat to myself: "The twittering rock: the twittering gods: the twittering rock of the gods"—as though I have felt something out of the soul of the naïve Greek of that time when men still honored the gods. Perhaps, I say to myself, if one can revive a sentiment once dead, I have thereby made also a small but real discovery.

And suddenly I remember the *Birds* of Aristophanes, and the joy of a discoverer suffuses me in an intense degree. I imagine that with this feeling, "the twittering rock, the twittering gods"—at the view of the citadel, the germ of that divine work first came to life in the soul of that freest of the Greeks. I imagine that perhaps I am living anew the purest, joyfulest moment, a creations-act of his true Dionysiac being (pp. 105 f.).

And yet this is only one side of the book, Nature and her appreciation. It is filled with beautiful fragments of criticism revealing fine

spiritual and literary insight, of which let the following suffice as examples. As he looks on the Pythian stadium:

I believe it is only from the viewpoint of the stadium that the Greek Soul opens out into all its noblest glory and wealth: from this source her purest virtues sprang. What was the Greek's world without friendly contest and the stadium? What without Olympic olive-branch and victor's chaplet? Just that same earthbound chaos of brooding, warring, upstreaming forces that other nations represent it. . . .

One could not but speak of games, call up his own thoughts of the years of childhood and youth, and remember that turning of the way when he was forced into a discouraged and joyless world, which put a ban upon games, the highest gift of the gods. One might point out that more children are murdered among us than were ever murdered in any Bethlehem by any Herod, for we do not let the child grow up, we kill the child already within the child, to say nothing of letting it grow in the youth and the man (pp. 177 f.).

And this at Delphi in a vision of the blood-drenched altars of that shrine:¹

Otherwise than at Athens, deeper and more dreadful and with greater force does tragedy unfold its meaning here in rocky Pytho under the burning heat of the daystar, as the shuddering realization of unerring blood-decrees of the powers of destiny: no true tragedy without murder. . . . Out of the depths of the blood-spring under me, dull stunning madness arose. As you visually reproduced the dreadful demands of the otherwise beneficent god in the sacrifice of the goat, and in the immediately following loftier representation of a god-filled dramatic art, the rocks gave back the fearful cry of the human sacrifice under the hand of the avenger, the dull fall of the avenging ax. The chorus cries of fear, of threatening, of terrifying helpless anxiety, of wild despair, of jubilant blood triumph.

It cannot be denied, tragedy means Enmity, Persecution, Hate and Love like Life madness; tragedy means Fear, Need, Danger, Pain, Anguish, Torment, means Treachery, Crime, Meanness, means Murder, Bloodthirst, Incest, Slaughter. . . . To behold a true Tragedy meant to look, almost stiffened into stone, into the face of Medusa (pp. 169 f.).

But these excerpts are too long already. Enough has been shown of the treasures of this little book, which richly deserves a translation into English for a wider audience. Let one final paragraph be quoted, of rare beauty both as a tribute and a prophecy like Rohde's stirring

¹ The influence of Nietzsche's *Die Geburt der Tragödie aus dem Geiste der Mystik* is very noteworthy in all that Hauptmann says in this book on the drama, music, and artistic impulses.

desinunt ista, non pereunt at the end of the *Psyche*. Hauptmann is standing on the Acropolis in moonlight:

And in those days as now, there swelled up out of the city as out of the tents of some pavilion of joy, song and cry. One needs not to shut the eyes to forget that that dull roar out of the depths is the noise of Athens of today; rather one feels difficulty in realizing it. In this hour, in the radiance of the infinite charm of the god's citadel the old pulse throbs and trembles and rushes in everything for the true pilgrim. And it is borne in on me with a strange force how the Greek spirit is buried but not dead. It is very deep, but buried only in the souls of living men, and when men once come to know all the strata of marble and dross beneath which the Greek soul lies buried, as they know the strata above the Mycenaean, Trojan, or Olympic fragments of a culture embodied in stone and bronze, then will come perhaps also for that living inheritance of Greece the great hour of its uncovering (pp. 129 f.).

GREEK PLAYS IN AMERICA¹

BY D. D. HAINS
Wabash College

When this investigation was begun some three months ago, I had no idea that it would cover so much territory. It has been as thorough as time would permit, and queries have been sent to considerably more than a hundred institutions. At least one letter has been sent to each state and territory, and an attempt has been made to secure information in regard to every Greek and Latin play that has been staged in the United States. Some performances have, undoubtedly, been passed over, and I shall be very glad to hear of any plays or dramatizations which have been omitted. Many questions of interest which it was hoped could be taken up, music, dancing, costuming, comparative popularity of plays, etc., must necessarily be omitted on account of lack of time, and the discussion must take on a more or less statistical form.

Among the reasons for the production of Greek plays, two stand out above all the rest. The first is, the desire to stimulate interest in Greek, a thing which, unfortunately, is necessary under present conditions. The "utilitarianism" of the age tends to put in the background the merely cultural studies, and we have all been forced to combat this tendency in every way in our power—to be "all things to all men that we might save some"—for Greek. The Greek play, then, has been one of the instruments employed to call attention to the value of the study of the literature of Hellas. The result has been beneficial; the general public has been interested as well as the student body of the institution which has tried this plan. Professor Bergin of St. Xavier's College, Cincinnati, voices the common feeling when he writes: "It [i.e., the performance of *Antigone*] aroused an interest in Greek studies. The amount of talk showed that an impression had been made, and the nature of the remarks indicated a

¹Read at the Sixth Annual Meeting of the Classical Association of the Middle West and South, at Chicago, April 30, 1910.

kindlier feeling toward Greek studies and an increase of enlightenment as to their educational value." Dr. Joseph Daniels, formerly professor of Greek at Olivet, also writes: "It was an inspiration not only to the actors but to all students, and the best kind of an advertisement for classical study." The Latin plays have had a like effect. Professor Denny of Drake says in reference to the *Menaechmi* there: "I think it did a good deal to popularize the Latin work." And Professor Long of Northwestern, in speaking of the *Phormio*, says: "The most gratifying thing was the way it appealed to the students."

Another reason for the production of Greek plays is the belief in their dramatic power and the desire to show to a modern audience the masterpieces of a civilization which, though it passed from the stage long ago, has still a mighty influence on the life of the present. It has been well said: "Greek genius is universal, the accidental features fall naturally into the background and the image presented to us is a typical embodiment of some permanent fact or aspect of human life. Hence the powerful vitality of all that has been bequeathed to us by Greece." In nothing is this truer than in Greek tragedy. Oedipus' fond farewell to his children, or Antigone's last address to the sun ere she departs to the "vaulty tomb," are as effective today as when they were first spoken under the blue Attic sky. Our experience at Wabash proves the truth of this statement. When Oedipus, blinded, weighed down by sorrow, entreated Creon to protect his tender daughters, there was hardly a dry eye "in the house." So strong was the effect that Creon came behind the scenes, danced up and down, and waved his scarlet robes in ecstasy about him, crying: "The whole gang's weepin'! the whole gang's weepin'!" And when, in the *Antigone*, Creon knelt by the corpse of his son lamenting the obstinacy that had brought this curse on his head, the audience sat motionless, hardly drawing breath as the words of bitter woe fell from his lips. And throughout both plays there was scarcely a stir, and the spectators sat forward in their seats listening intently to every word, while, at the end, there was a moment of absolute quiet and then the applause began slowly as if it were a thing utterly out of place at such a solemn scene.

Elsewhere the same effect has been produced. Professor Goodwin in the introduction to Mr. Norman's book on the *Oedipus* at Harvard

says: "None were more surprised at the almost universal enthusiasm which the actual performance excited—none, indeed, were more surprised at the effect upon themselves—than those of us who should have understood best the power and grandeur of a tragedy of Sophocles." Mr. Sargent writes of the *Choephoroi* at the American Academy of Dramatic Arts: "There was overwhelming awe and esthetic pleasure." Professor Allen says of the *Eumenides* at the University of California: "The *Eumenides* made a tremendous impression. The audience sat literally breathless during the performance." And Professor Tyler in the book of *The Smith Play* writes: "Upon all the audience, whether they understood the Greek language or not, a deep impression was produced. They were rendered enthusiastic over the beauty and expressiveness of the Greek drama as thus exemplified."

In presenting plays from the Greek, America has followed the example of France and England. In France the first play, the *Antigone*, was given at Paris in 1844. Since that date a number of others have been staged by professional companies in the French capital, and the old Roman theater at Orange has seen many classical productions since the *Oedipus* was first presented there in 1888. This theater was restored in 1895, and yearly performances have been given since then. In regard to the English presentations, our Rhodes scholar, Mr. Pifer, has secured considerable information for me. The first of the great universities to attempt a Greek play was Oxford: the *Agamemnon* was given there in 1880 and repeated at Eton, Harrow, and London. Cambridge followed two years later with the *Ajax*, and plays have been given at one or the other university in nearly every year since that date. Bradfield College presented the *Alcestis* in 1882 and, beginning with 1890, has put on a play every two or three years in its open-air theater. In addition to these a dozen other colleges and professional companies have brought out plays on the stage.

In America, Harvard University has the honor of first introducing a Greek play to a modern audience. Professor Goodwin desired to mark the occasion of the opening of Sanders' Theater in 1876 by a performance of *Antigone*, but the idea was abandoned, and it was not until the fall of 1880 that it was revived. Work was begun at

once, and the first Greek play, the *Oedipus Tyrannus*, was publicly presented on May 17, 1881. The costumes were made in the studio of Mr. Millet, whose article in the first volume of the *Century* is of great interest to students of the dress of the Greek drama. It was a brilliant success, as was to be expected when the thorough training of the cast, which extended through the college year, is taken into consideration, and with men of such reputation in charge of the archaeological details of the production. Five performances were given to audiences which aggregated six thousand persons. So great interest was aroused that a professional company, under the management of Daniel Frohman, took it up in translation and played for two weeks in New York and Boston to large houses.

Harvard also presented the *Agamemnon* in the stadium in 1906, when Dr. Doerpfeld's theory of the stage was followed with perfect success. A dress rehearsal and two performances were given to audiences of about five thousand. Mr. Howells says of the first presentation: "The lowering heavens, the pale gloom of the day, the gusts of rain that fitfully came and went, were in rich accord with the somber tragedy of *Agamemnon*." Before the play began, there was a touch of comedy. A musician from Boston was some three-quarters of an hour late, and an ancient Greek with a very modern megaphone came out of the palace to announce the cause of the delay. The watchman walked back and forth on the tiled roof during most of this time, and his yawns and appealing glances toward the city not far away were quite amusing, while the laughter became, in the words of the "Spectator" in the *Outlook*: "not Aeschylean but truly Homeric when the musician finally appeared and dodged down under the altar of Dionysus with his suit case." And finally, the incense-bearer spilled the incense and, when the priest of Dionysus applied the torch, it would not burn, and, to quote Mr. Howells again: "Nothing remained for him but to pour his libation and retire with what dignity he could amidst our unseemly laughter. But this was really the last touch of malicious fortune, and for the rest the tragedy stood forth in its majestic gloom, as a king might who has dropped the disguise of a beggar's rags and lifted himself, awe-striking and awe-stricken, in front of his doom."

The Classical Club at Harvard also produced two scenes from the

Birds in May, 1901, and in 1909 the *Epitrepontes* of Menander, the latter at a private house in Cambridge. And Radcliffe College brought out a series of "Homeric Pictures" in 1894 and scenes from the *Iphigenia among the Taurians* in 1902.

The second play on the continent was given at Toronto University a year after the Harvard *Oedipus*. On April 11 the *Antigone* was staged and repeated in 1894. In 1899 the "Return of Odysseus," a dramatization from the *Odyssey*, was produced, and in 1902 the *Frogs*. The second play in the United States was the *Oedipus* at Notre Dame, Indiana, in June 1882. The idea originated three years before, but the burning of one of the university buildings prevented its execution until the class of 1882 took it up. The class of 1883 also gave the *Antigone*, the libretto being the work of the professor, Father Stoffel, the students setting the type and printing the book, as they did again in 1899, when the *Oedipus* was repeated. Through the courtesy of Father Schumacher, who took the part of "Her Royal Highness," Queen Jocasta, I have had the opportunity of examining the latter volume, which is a good specimen of the printer's art.

The first comedy, the *Acharnians*, was staged at the University of Pennsylvania in 1886. It was played at the Academy of Music at Philadelphia, the largest auditorium in that city, and the hall was well filled at both performances. Pennsylvania also gave the *Iphigenia among the Taurians* in 1903. The *Boston Transcript*, in speaking of the play, says: "By all outward tokens familiar to experienced observers, the audience followed the progress of the drama with absorbed interest. The actors on the stage seemed real human beings, not the demi-gods of Aeschylus nor the highly spiritualized personages of Sophocles. Of how many moderns in their treatment of character and episode did Euripides seem at the moment the fertile father! And throughout, the music of Professor Clark lent itself with supple felicity to the rhythmic contours of Euripides' verse, clarifying, adorning, and sharpening their outline and their tracery."

Smith was the first college for women to attempt a Greek play, when the class of 1889, under the direction of Professor Tyler, put on the *Electra* of Sophocles. Professor Tyler's book on *The Smith Play* is an interesting description of the preparations for the performance, the costumes manufactured by the girls themselves, the home-made

scenery, and the months of rehearsal for the chorus on the gymnasium floor, which had been marked out in squares to aid in the choral evolutions. In 1902 a less ambitious performance of the *Birds* was given in English, and in May of this year the *Alcestis* was put on in translation. The same year as the Smith *Electra*, Iowa College at Grinnell gave the first of their series of plays, some scenes from the *Oedipus*, presented quite informally in the original. Two years later they put on Sophocles' *Electra* in English, paying careful attention to all details of scenery and costume. This was followed in 1900 by the "Return of Odysseus" in Greek. The last play at Iowa was the *Antigone*, scenes from which were given last year before a small audience. In addition to the performances at Iowa College, plays have been given by two other institutions in the state. The *Iphigenia* was played under Professor Weller's direction at the State University, May 31 and June 1, 1907, in English. At Drake, Professor Kirk put on the *Antigone* May 20, 1908, in a translation made by his drama class, with the exception of the choral odes which were his own work. I have had the pleasure of reading the translation of the choruses, which is excellent. Professor Kirk also composed the music used for this rendition.

In 1892 the University of Nebraska presented the *Antigone*. The following year the same play was given at Vassar, the second play in Greek at a college for women. Vassar also gave the *Birds* in the spring of 1902 on the campus, and in 1907, when the *Iphigenia* was played, the original tongue was abandoned except for the choruses.

In Michigan the first play came in 1895, when Albion gave two performances of the *Oedipus Tyrannus*, and a little later in the same year the *Antigone* was played at Olivet under the direction of Dr. Joseph L. Daniels, now pastor of a church at Tryon, N.C. In 1900 Professor Goodrich again took up the Greek play at Albion and presented the Tauric *Iphigenia* on two nights to enthusiastic audiences.

Following Horace Greeley's advice, the Greek play idea "went west" in 1902. In that year Leland Stanford gave seven performances of the *Antigone*, three at Palo Alto, three in southern California, at Los Angeles, Pasadena, and Santa Barbara, and the last at the University of California. The audiences ranged from twelve hundred to two thousand, and the interest manifested was intense. Professor

Rolfe in the book of the play says: "The final outcome of the play has been a remarkable intensification, throughout the university and in many preparatory and high schools, of respect for classical studies and interest in them."

The following year witnessed the completion of the Greek theater at the University of California. Mr. Hearst's generosity made possible the construction of the theater in a hollow which had been used for class-day performances for some years. In that part of the campus where the spectators had sat under the shadow of the great eucalyptus and cypress trees the theater was built. The material used in its construction is concrete, and in form it resembles that at Epidaurus. The arc of the circle of seats is 250 feet and the scene is 150 feet long and 42 feet in height. In front of this is the Graeco-Roman stage which, as Professor Allen informs me, is an embarrassment in the production of a Greek play. In fact, in the *Eumenides* the orchestra was abandoned and chorus and cast occupied the stage together. The seating capacity is 8,000, and it was taxed to its utmost on the day the theater was dedicated by a performance of the *Birds*, September 24, 1903. The theater is used for many purposes: here are held class day exercises, French plays, Ben Greet performances, concerts, and addresses. The orchestra is paved with gravel in order to prevent damage when football rallies are held and bonfires kindled that light up the vast auditorium to its farthest corner. The second play in the theater was the *Ajax* in 1904, and the third, the *Eumenides*, was given on April 18, 1907. Of the three, this was the most successful. Professor Allen writes: "The *Eumenides* was a surprise to everyone. Every scene was not only dramatic but spectacular, and the effect on the audience was indescribable."

Returning to the East again, Rochester University, in addition to the "Return of Odysseus" in 1900, has put on the *Iphigenia* three times in a beautiful natural theater on the shores of Irondequoit Bay. It was given, with the omission of the chorus, in 1905, 1907, and 1908. No stage setting or scenery was employed, and the spectators sat on the sloping sides of a little valley looking out through the trees to the gleaming waters of the bay below, while the actors entered from behind the hillocks at the end of the natural amphitheater.

The *Oedipus Coloneus* has been tried but once in America, at St.

Joseph's College, Philadelphia, in May, 1905. The libretto published for the occasion is beautifully illustrated and is by far the best of those which have come to my hands. In April, 1907, Professor Bergin's class in the drama at St. Xavier's College, Cincinnati, gave a part of the *Antigone*. Originally intended as little more than a class exercise, it aroused such interest among the students that it resulted in a public performance before an audience of nearly a thousand. The only play in Ohio in addition to that at St. Xavier's was the *Antigone* at the Western Reserve College for Women in 1902. It was given in English by one of the fraternities, the choral odes being omitted.

Last year saw two performances of the *Alcestis* in Greek. The first was at the Randolph Macon College for Women, Virginia, the only institution in the South that has ever attempted a play in the original. Costumes, scenery, and music were the work of students and faculty. On March 19 of this year the *Antigone* was also given with the Mendelssohn music. Excellent little librettos were prepared for both performances by Miss Whiteside, who directed the two plays. The second rendition of *Alcestis* at the American International College, Springfield, Massachusetts, is especially interesting from the fact that the performers spoke their native tongue. It was under the direction of Miss Josephine Bowden, who says of it: "Only a few of the principal actors knew anything of the traditions of the Attic drama, but they all worked with quite patriotic enthusiasm and made their rendering of their parts very real."

All performances mentioned so far have been in the original, with the exceptions named. If there were time to discuss the relative merits of the original and translation as a medium for the presentation of a Greek tragedy, I should like to speak in defense of our mother tongue, since the ordinary spectator looks on the learning of so many lines of Greek as a "stunt," and sees in the performance only a spectacle. With us at Wabash, it would not be hard to commit the Greek in the four to five months spent in rehearsal each year, but I do not believe that the results would compensate for the additional labor involved, and I am sure that the spectators would not be moved so deeply by the power of the tragedy, were they compelled to follow the action by means of a libretto.

Although a professional company, inspired by the Harvard

Oedipus, was the first to introduce a Greek play in translation, it is to the West that we owe the real origin of Greek plays in English, and in the West we look to Beloit as the originator of the idea. Professor Wright is certainly correct in his statement: "Our little town has seen more Greek plays than any other city in America." The custom of a yearly play was inaugurated by Professor Emerson and was continued by Professor Wright, who succeeded to the Greek chair in the eighties. Since the first public reading in 1885, only five years have passed without a Greek play, and in one of these a Latin drama was given. During the first four years readings were given in unpretentious fashion in a private house. In 1889 the *Alcestis* was played in a quarry with costumes consisting of "himatia" of sheets. They were then transferred to the college chapel and later to the opera house, while stage, scenery, costumes, and music received full attention. The plays read during the early period were the *Antigone*, *Prometheus*, *Eumenides*, and *Seven against Thebes*. Those given with costume and scenery since the *Alcestis* have been: the *Antigone*, three times; the Tauric *Iphigenia*, three times; the *Alcestis*, three times; *Oedipus Tyrannus*, twice; Euripides' *Electra*, Sophocles' *Electra*, the Aulic *Iphigenia*, and the *Frogs*, once each. The *Oedipus* of 1895 was presented at the Central Music Hall, Chicago, under the auspices of the Beloit Alumni Association.

From the beginning the translations have been metrical and have been made by the drama classes, with some assistance from Professor Wright in touching up the uneven places. Librettos have been issued for a number of years, which do much credit to the classes and the professor. The plays have, in most cases, been given by the Sophomore class, but occasionally the whole department has joined in the undertaking when it was desired to have an especially good rendition. Beloit has certainly made a splendid record and one that should be an inspiration to those who are working for the future of the classics in America. One other institution in Wisconsin has followed the example set by Beloit. In the early years of the last decade Ripon staged the *Oedipus Tyrannus*, *Antigone*, and *Iphigenia*.

The first institution south of Mason and Dixon's line to attempt a Greek play was the University of the South at Sewanee. In 1892 the professor of Greek read the *Frogs*, which was fully illustrated

by tableau, while the choral parts were sung by a chorus. In 1893 the *Alcestis* was acted and the *Antigone*, *Oedipus*, and *Frogs* in the following three years, with choral odes in Greek for the last three. Eight performances of the five plays were given, including two of the *Antigone* at Nashville.

Professor F. A. Hall, now of Washington University, St. Louis, formerly at Drury College, was also one of those who early in the Greek play period began readings with his drama class. Although he brought out but one play, the *Antigone* at Drury in 1897, he conducted readings for seven years beginning in 1895. In that time the *Prometheus*, *Agamemnon*, and *Clouds* were read, and four "Homeric Recitals" held. Since going to Washington University, he has read Sophocles' *Electra* and *Oedipus Coloneus*, and has given four "Homeric Recitals" and an "Afternoon with Lucian." No costumes have been used except in the *Antigone*. An interesting bit of information in regard to the play, as well as the readings, is that the members of the cast made their own translations, choosing prose or verse as suited their individual preference.

In 1907 another of the few outdoor plays was given at Doane College, Nebraska, by the Senior class. The number in the class was seventeen, and, as they did not wish to go outside of their own membership, the chorus was reduced to six women, which necessitated some changes in the wording of the play.

The year 1908 witnessed two college performances in addition to those already mentioned, the *Agamemnon* at Emporia, Kansas, directed by Professor Wilkie, and the *Oedipus Tyrannus* on the campus of Wabash College. The *Agamemnon* was given three times, once before the state Classical Association, the second time to the public, and the last for the state Editorial Association. William Allen White says of the performance: "The young people of the College of Emporia have more spirit—more ginger, to use an expressive phrase—than any other student body in Kansas. They attempt things and actually do them—and do them well—that many larger colleges would hardly try. The production of *Agamemnon* is an admirable illustration. The thing is an undertaking to stagger a school like the State University; yet it was done so well that it would have done credit to any student body in the country."

Last year brought out more plays than any other. Four have already been spoken of. Four others were produced by schools. Bryn Mawr presented the *Medea* in Gilbert Murray's translation in May, and Wabash the *Antigone* in June. In Nashville the three girls' societies of the Peabody College for Teachers also gave the *Antigone*, the young ladies taking the parts of Creon, Haemon, etc. A little touch of comedy was added when the incense was thrown on too heavily and its fumes caused the performers to cough—the corpse included. Hosmer Hall, a St. Louis school for girls, also produced the *Alcestis* in the spring.

On February 1 of this year Clark College at Worcester, Massachusetts, celebrated the inauguration of President Sanford, and the *Oedipus Tyrannus* formed a part of the inauguration ceremonies. The chorus parts were not sung but recited, after the practice of the Deutsches Theater at Berlin, where modern versions of Greek dramas are being produced with marked success. Less than two weeks ago, on April 19, I had the privilege of attending the first production of the *Clouds* in this country at the University of Illinois. It was under the management of Professors Moss and Oldfather, and their translation, with its colloquial English, was exceptionally good. The cast carried their parts well, and the actor who took the part of Strepsiades was a star.

In managing, training, and arranging plays and dramatization from the Greek, two persons have been especially prominent, President Sargent of the American Academy of Dramatic Arts, and Mrs. Mussey, formerly Miss Mabel Hay Barrows. Mr. Sargent assisted at the Harvard *Oedipus*, trained the chief actors of the Frohman Company of 1881, acted as stage manager of the *Electra* at Smith and the *Antigone* at Vassar, superintended the production of the *Antigone* by the Boston Saturday Evening Club in 1891, and that of the Women's Club of New Haven in 1892. At his own institution in New York he brought out the *Electra* of Sophocles in 1889, and, in 1908, the *Choephoroi* of Aeschylus. He has always taken a deep interest in Greek drama, and the cause of the classics owes much to him.

Mrs. Mussey has also been a prominent factor in the production of dramatizations from the Greek and the Latin. As a schoolgirl she arranged portions of the *Aeneid* under the title "The Feast of

Dido," which was given in 1889 by the Boston Girls' Latin School and in 1894 by Boston University. Her "Flight of Aeneas" was staged at the Hotchkiss School in 1898, at Hill School in 1898, at Rochester High School in 1903, and at Dearborn Seminary, Chicago, in 1904. When a student at Radcliffe College, she managed the "Homeric Pictures" there and later arranged the "Return of Odysseus," which was given at Brown University in 1896, at Hull House in 1898, at the Studebaker, Chicago—by a club of Greeks—and at Toronto University in 1899, at Rochester University and Iowa College in 1900, and at the University of Minnesota in 1902. In 1903 she managed the *Ajax*, given by Hull House Greeks—mainly fruit sellers—and she played the part of Tecmessa in this play in New York, where a company of Greeks, assisted by a couple of the Hull House cast, played for four nights on the "East Side" in 1904. She also aided in the preparations for the *Ajax* at the University of California but was unable to take part in the performance on account of illness. In 1905 she managed the "Feast of Adonis and Other Dramatizations from Theocritus" at the Brooklyn Institute of Arts and Sciences, and she directed the *Troades*, which was given in Murray's translation by the Women's Club of Upper Montclair, N.J., last June. All performances except the last two were in the original. Mrs. Mussey's dramatic ability, the influence of her father, an ardent student of the classics, her visits to Greece, and her studies at Leipzig and in the continental galleries and museums have all contributed to the great success which she has achieved.

Two performances outside of college circles remain to be mentioned. The first was the *Oedipus* which was given by the Unity Club of Cleveland in the parlors of Unity Church in 1889. The second was the notable production of the *Medea* by the Bryn Mawr Club of Boston last fall. They gave the play to large houses in Boston, New York, and Philadelphia, using the same translation that was employed at Bryn Mawr in the spring.

A word should be said in reference to two modern dramas which have been staged by professional companies in New York. The first is the *Elektra* of Hugo von Hoffmansthal, in which Mrs. Patrick Campbell starred two years ago at the Garden Theater. The second is the Strauss opera-tragedy *Elektra*—inspired by the work of von

Hoffmansthal—which was brought out at Dresden in 1909 and had its initial performance at the Manhattan on February 1 of this year. It is characterized by one critic as “a veritable chamber of horrors set down in a seething torrent of musical dissonance.”

The plays in prospect are: *Antigone*, University of South Dakota, May 19; *Oedipus Tyrannus*, Dartmouth, May 21 and June 28, in Greek; *Oedipus Tyrannus*, University of California, May 14; *Antigone*, University of California, July 5, by Margaret Anglin and a professional company; *Alcestis*, Wabash College, June 14; *Antigone*, Schenectady High School, in June; *Electra*, Brown University, by the Coburn Players, in June.

In regard to the Latin plays, it is impossible to do more than mention them, although I had expected to take them up in more detail. The earliest production was the *Captivi* at St. Lawrence University in 1882. Except that it was given in English, no further information was obtainable. St. Lawrence also gave the *Mostellaria* in 1897. In 1890 two plays were put on, the *Menaechmi* at the University of Michigan, repeated in Chicago, and the *Captivi* at St. Francis Xavier's, N.Y. A second performance of the *Captivi* was given by St. Xavier's at the World's Fair in 1893. The most pretentious performance of the decade was that of the *Phormio* at Harvard in 1894, of which Professor Peck says: “It is not probable that we shall soon see another Latin play presented with so few glaring anachronisms and with such general completeness of detail as characterized the rendition of the *Phormio* at Harvard.” The music was composed by Professor Allen and has been used at many institutions since 1894. The same year the University of Nebraska gave the *Captivi* as a part of the Silver Anniversary program. Nebraska also put on some scenes from the *Menaechmi* in English in 1909 and a part of the *Medea* of Seneca and of the *Trinummus* this year. The last three performances have been for the benefit of the Latin Club only.

In 1895 the *Trinummus* was given by Professor Smalley of Syracuse University, with music composed by Professor Frey of the faculty of fine arts. Since then selections and adaptations of Greek and Latin literature have been presented at meetings of the Classical Club both in the original and in English. The following year Professor Cowles of Amherst put on the *Adelphoe* in English, and in March,

1904, the *Trinummus*. In both cases the audiences were made up of invited guests and filled the chapel in which the plays were held. Smith gave the *Adelphoe* in 1897, the *Trinummus* in 1900, and the Smith Freshmen produced the *Carmen Saeculare* with prologue and sacrificial scenes in 1904. In 1901 St. Joseph's College, Philadelphia, gave the *Captivi* at its Jubilee celebration. The music was the same as that used at St. Francis Xavier, but the translation for the libretto was the work of the St. Joseph students. The libretto itself is a very neat piece of work. In 1902 the Juniors of Swarthmore put on a series of two scenes each from the *Captivi*, *Trinummus*, and *Phormio*, the costumes consisting of caps and gowns. They made such a hit that several additional performances were given by request. In 1905 Professor Chase gave the *Captivi*, the first play at Earlham College, Indiana, and four years later the *Trinummus*, "the intention being," as he says, "to give a Latin drama at least once in each college generation, since a yearly production would involve too great an expenditure of time and energy."

Beloit in the long series of classical plays has produced but one from the Latin, the *Captivi* in 1906, under the direction of Professor Calland. The metrical translation was done by the twenty-six members of the Sophomore class, and his classes have also made verse translations of the *Phormio* and the *Troades* and given, informally, scenes from other plays. Each year, also, an "evening" with some Roman author is held at Professor Calland's home for the Latin classes and their friends.

In 1907 Professor Denny of Drake University gave the *Menaechmi* in a metrical translation made by his drama class. The music was that of Professor Allen of Harvard and was played by a full orchestra of woodwind instruments. The *Adelphoe* is to be given on May 12 next. The same year Professor Knapp put on some scenes from the *Phormio* at Barnard College, Columbia University, and in 1908 the *Menaechmi* was given there with slight omissions. One other play was put on in 1908, the *Rudens*, by pupils of the eighth grade at the normal school of San José, California.

Last year several plays were given in addition to the Earlham *Trinummus*. Northwestern University put on the *Phormio* in the gymnasium with a stage setting copied from that of the theater at

Orange. No expense was spared on the production, and the results were very gratifying to those in charge. In the South, the Senior class of the Sophie Newcomb College for Women at New Orleans gave the *Menaechmi* on the campus, and this year the Latin Club of that institution read the *Phormio* as an entertainment for one of the high-school Latin clubs. Somerville School at Savannah also gave some scenes from the *Eunuchus* as a part of their commencement program.

The latest Latin performance was at Washburn College, Kansas. The *Trinummus* was given twice in February of this year, on the 11th before the Classical Association of Kansas and Western Missouri, and a second time to the public on the 15th. The translation, under the title, *A Three-Penny Bit*, was made by Professor Greer, who writes in reference to the success of the play: "We feel that our purpose, to spread and increase the interest in the classics and to prove that we—as well as the ancients—are alive and still on earth, was successfully accomplished."

Latin plays have been given at Haverford and Emporia, but the only information obtainable was that "a play was given at Haverford thirty or forty years ago," and "the Emporia play occurred in the nineties." One prospective play has not been mentioned. Mills College for Women at Oakland, California, plans to give a Roman banquet in June, at which the chief feature will be five scenes from the *Phormio* with Professor Allen's music.

Dramatizations from the Latin have been almost as numerous as plays. The adaptations from Vergil by Miss Barrows have been discussed. At Middlebury College, Vermont, Professor Sanford gave, in 1898, a "Roman Chorus," made up of selections from Horace. The following year he put on a dramatization of the conspiracy of Catiline—"Temporibus Hominis Arpinatis"—a selection of passages from Cicero, Sallust, and Plutarch. This was repeated in 1900 and will be given on June 21 of this year. Professor Frank J. Miller's *Dido* has also been staged at a large number of institutions since it came out a few years ago. I have the names of sixteen high schools, academies, and colleges at which performances have been given, and the list is far from complete. The most elaborate of these were the rendition in the Pabst Theater this spring by students of the East Division High School, Milwaukee, and that at the Western High

School, Detroit, last year, in which a cast of a hundred and twenty-five took part. It has great dramatic possibilities and is meeting with the recognition it deserves.

This paper has endeavored to set out in meager outlines the history of the rendition of classic plays in America. How meager these outlines necessarily are can be seen from the totals. Greek plays, scenes from plays, and dramatizations have been given at forty-seven institutions and to the number of a hundred and one. Thirty-two Latin plays and twenty-six dramatizations from the Latin have been staged at forty-four institutions. The increasing number of such performances augurs happily for the future of the classics in our schools and colleges.

Reports from the Classical Field

Edited by J. J. SCHLICHER

It is the purpose of this department to keep the readers of the *Journal* informed of events and undertakings in the classical field, and to make them familiar with the varying conditions under which classical work is being done, and with the aims and experiences of those who are in one way or another endeavoring to increase its effectiveness. The success of the department will naturally depend to a great extent on the co-operation of the individual readers themselves. Everyone interested in the *Journal* and in what it is trying to do is therefore cordially invited to report anything of interest that may come to his notice. Inquiries and suggestions will also be useful in directing the attention of the editors to things which may otherwise escape their notice. Communications should be addressed to J. J. Schlicher, 1811 N. Eighth Street, Terre Haute, Ind., or (for New England) to Clarence W. Gleason, Volkmann School, 415 W. Newbury Street, Boston, Mass.

THE CLASSICS AND THEIR ALLIES

Among the many important influences affecting our courses of study in recent years there is one which does not receive the attention that it deserves, though it is perhaps the most fundamental of all. This is the tendency of our institutions to disintegrate, so that more and more the individual department of study becomes the unit in place of the school as a whole. It is due on the one hand to the elective system, which drives the individual departments in self-defense to perfect themselves as independent units, and on the other hand to the increasing number of narrowly trained specialists among the teachers, who will in the nature of the case be inclined to favor this isolation and absence of interference in their own particular line of work. This tendency to split up into departmental units is quite noticeable and has marked effects even in high schools; and in colleges, to say nothing at all of universities, it appears almost as the dominant factor in their work.

Under such conditions two lines of work must suffer in a peculiar way—those which depend for their efficiency upon the co-operation of the whole school, like the instruction in English, and those which, instead of a single and definitely circumscribed goal, have a broad and varied one, like the classics. When a department, however narrow its scope, can point to a single, specific result that it accomplishes, a result that is easily understood, it is sure of its justification in the eyes of the public. This applies especially to the commercial and semi-commercial courses which are being established at present in such numbers. They are able not only to accomplish the end they aim at, but they can do it with little assistance from without. Hence they naturally flourish at a time when the very organization of the school is such as to discourage those lines of work which depend for their results upon the breadth either of their aim or of their practice. The vigor of the depart-

ment of mathematics depends on two things chiefly, its ability to "paddle its own canoe" without reference to the rest of the world, and the fact that it is a necessary tool for other work. Modern languages, in like manner, especially in the university, are favored by the fact that they are a necessary tool. Many-sided work, on the other hand, whose results are often unobtrusive, such as that which the classics are called to do, will easily appear like shooting with a blunderbuss—aiming at nothing in particular, and hitting nothing in particular. And what the results are in English under a régime where each department washes its hands of the work done by the other, and where slouchy English often seems even to the instructor to be a natural part of the atmosphere surrounding his specialty, is too clear from the strenuous complaints made year by year to call for remark.

It would be more than useless to discuss the advantages and disadvantages of the elective system with its results, many of which are very good, as compared with the system which it supplanted. The thing of importance is that it is here, and that it has, for one thing, left the course of study in an unbalanced and chaotic state. The new synthesis and clarification of the curriculum is not yet in sight, and it may be many years in coming. But in the meantime there is no good reason why efforts should not be made by the individual departments which cannot do their work well in the present condition of isolation and mutual independence, to form such alliances as are clearly to the interests of better work, and may incidentally contribute something of a substantial kind to the larger reorganization of the course of study in the future. It is with the hope of directing attention to this possibility that we bring below a number of expressions from classical teachers which reflect their views and practice in the matter.

A comparison shows that the feeling between the various departments of instruction is decidedly better in the high schools than in the colleges or universities. Some teachers in the higher institutions speak rather skeptically of the possibility of co-operation between departments—as one correspondent expresses it, the fate of such attempts is doomed to be similar to that of the triumvirate of 60 B.C. On the other hand, the high-school teachers not only show greater hospitality and hopefulness, but many of them have actually put a more or less extended plan of the kind into operation. An account of one of these was given in the February number of the *Journal*.

The most effective way to correlate two lines of work is to have them both taught by the same teacher. This is the method of the German gymnasium, and it is only our departmental blindness which keeps us from seeing that it would be infinitely better for both the pupil and the teacher if the latter had several related branches to teach, instead of several sections of a class doing exactly the same work in the same subject, as is often done. In those cases where such a combination of several lines of work has been given a trial, the testimony is practically unanimous as to the excellent results obtained from it.

Failing this, a very good arrangement, and one practiced in some of the high schools, is to have regular conferences of the teachers in closely related subjects, more or less official in character, whose purpose it is to discover and put into practice ways of helping each other in the planning of their work. Even when official sanction to this sort of arrangement is lacking, much is often accomplished by a friendly understanding between the teachers as individuals. Thus time may be saved by an exchange of references for supplementary reading, or the reading itself may be planned with reference to the work of the other department, as when the reading of various poems of Tennyson, *Oenone*, the poem to Virgil, etc., Macaulay's *Lays of Ancient Rome*, Shakespeare's *Julius Caesar*, and other works of English literature, are made to coincide with related matter in the Latin course, or when the Caesar class reads those parts of the *Gallic War* which bear on the early history of Britain and Germany, in co-operation with the teacher in history, or the teacher in history assigns to the students in Latin such topics as involve an acquaintance with historians and other authors in Latin and Greek.

Still further co-operation with the department of English is secured by the assignment to the Latin students of subjects for composition chosen from the classical field, or through the acceptance by the English department of carefully written translations, either in prose or verse, as themes in English. We might add with reference to the latter, that probably no better check on the tendency to stereotyped or careless translation could be devised than such a chance to have it count as English composition, to be graded on its merits as English by the teacher in that subject.

A practice which is becoming somewhat common in the colleges is that of offering courses in classical authors, especially the Greek poets, in good English translations. This work is also in a number of cases accepted in lieu of work in English literature. Similarly, classical teachers in colleges sometimes give courses in translations of ancient authors for the sake of their content simply, as in Aristotle and Plato, which are accepted by the department of philosophy or political science, as the case may be. The remark is made, and it is a true one, that these courses also keep the classical teachers themselves from becoming too formally linguistic in their methods, and that they help to keep their minds open to all phases of their subject.

Still another way in which the classical teacher often secures the benefits of co-operation by his own efforts, is to assign for collateral reading such works in modern literature as are derived from, or obviously influenced or inspired by, an ancient author whose work the class is reading. So the *Prometheus Unbound* of Shelley is read with the *Prometheus Bound* of Aeschylus, Emerson's *Essay on Friendship* with Cicero's *De Amicitia*, the orations of English and American statesmen with those of Cicero, Milton with Virgil or Ovid, English critical essays with the *Ars Poetica*, the English pastoral poets with the *Eclogues* of Virgil, Shakespeare's *Comedy of Errors* with the *Menaechmi* of Plautus, Moliere's *Rogueries of Scapin* with the *Phormio* of Terence, etc.

Perhaps five-sixths of all the suggestions for correlation which were made in the replies sent in by the teachers were between the classics and either English or history. A limited number mentioned the sciences, particularly with a view to the derivation of scientific terms. A somewhat larger number, but still few as compared with English and history, suggested co-operation with the teachers of the modern languages. Among these the suggestion was made that the different language teachers might agree on a uniform scheme of marking and something like a common standard of estimate in the various elements of the students' language work. It is also stated with considerable force by a number of teachers, especially in the East, that by such co-operation something might be done toward bringing about uniformity in the use of grammatical terms. This is certainly a reform that it will pay to undertake, for we will all agree that language teachers have better use for the time and energy which the confusion and friction of the present time consume. But it is a problem of national scope and will have to be taken up and settled as it has been settled in Germany, and is being settled at present in England, by representatives of the different languages from all over the country.

1. I had two years' experience in teaching Classics and English, and found that each helped the other greatly. I think it is just as true that a person cannot be a good classical teacher whose knowledge of English literature is deficient, as the reverse is true that a good English teacher must also be versed in classical literature.

2. Written work should be marked with as much care by all teachers as by those of English, and as far as possible with the same terminology and symbols. I have also got many hints from instructors in Freshman English as to ways of teaching advanced Latin composition.

3. Essays written on "Friendship," which compared Cicero's views with those of Emerson, Bacon, and Black, were received also by the English department as part of its required work. In my own teaching I frequently illustrate points in Latin and Greek by referring to similar phenomena in other subjects.

4. Inasmuch as the great amount of time spent on translation is largely given to training in the use of English, I think it but fair that written translations should be accepted and corrected as exercises in English composition. Besides, it is the best exercise in English composition. I believe there should be systematic training in formal grammar in the grades below the high school, both for the sake of the immediate training, and in view of the fact that many children will study a foreign language. And I should like to see adopted a uniform grammatical terminology, to be used in school grammars of all languages.

5. Besides my Latin classes I have two English classes, third and fourth year, so that most of the students in the Cicero and Virgil classes recite to me also in English. Principles of rhetoric taken up in the English class can often be illustrated in the Latin class. Students in both Latin classes are made to observe the style of the author, and are required to keep in mind the historical background.

6. There is no artificial correlation to be recommended. Teach each subject as well as you can.

7. The work in the classics should be allied with English, history, and modern languages. A course in Greek poetry in translation is my only personal experience, and I am quite sure that the classics are better off as a result of it.

8. I think it would be well for the Latin teacher to give occasional informal talks to ancient-history classes on topics of special interest to both departments, and for the teacher in history to do the same in the Latin classes.

9. I am teaching a class in Roman history this quarter and I find that the superior equipment, casts, maps, copies of manuscripts, pictures, etc., possessed by the Latin department, serves to increase the interest. In this way also the students of Latin are inclined to take more interest in the history.

10. I ask students taking science to make careful notes of every scientific term that they are able to recognize from their classical reading.

11. Science departments are asked to give us a list of words derived from Latin and Greek which we should prepare students to understand.

12. We have found pupils interested in a constant comparison of Latin and English syntax, with some attempt to get at the peculiar characteristics of each language, and their comparative merits as a medium of expression.

13. The best teaching of Cicero we have ever had was done by the teacher who had in the same year the same students in ancient history.

14. I am not convinced that any closer correlation would be of advantage. I should deprecate any tendency toward subordinating the teaching of Latin, or making it dependent on any other study or studies, a result which might be reached with correlation under unfavorable auspices.

15. Third-year pupils in our high school are trained, in their English work, to write verse, and in the fourth year in Latin are urged to prepare verse translations.

16. A dull Cicero student awakened to life recently at the mention of Tusculum, with the remark, "That's where Lars Porsenna lived."

17. Last year the Greek professor and I exchanged one class, he taking my Virgil class and I his second-year Greek. This arrangement enabled each of us to review the other language, to become acquainted with the work of the other's department, and to meet his students without adding to our teaching hours.

18. Every language teacher should give at least one course in which linguistic study in the formal sense is eliminated, and the content of ancient literature and life is studied—it will help to keep his other courses from becoming mechanical.

19. I should like a good graded historical reader, taken mainly from Livy, Caesar, Sallust, and Cicero, all simplified, for first-year reading and for rapid work later, in connection with an intensive study of a smaller amount of Caesar and Cicero.

20. A committee of teachers in our high school is now at work upon a list of supplementary reading intended to correlate so far as possible the reading of all departments for each term.

21. Latin and history—too often pupils fail to realize any connection between the two; Latin and English literature—I find great interest on the part of Virgil students in making marginal references indicating author and work that have derived inspiration from a passage in Virgil.

22. The teacher in ancient history meets with the Latin teachers and the principal to discuss plans and aims.

23. We find it advantageous to correlate the work in ancient history and Latin and Greek, though I am free to confess that the classical teachers do most of the "correlating." The same holds true of English. This is, of course, largely due to the fact that our classes in both English and history are mixed, containing many students who do not elect Latin or Greek, and this is the greatest obstacle in the way.

24. Correlation of Virgil, for example, with Greek and English literature, such as the *Iliad*, *Odyssey*, Milton, and Shakespeare; and between Cicero and studies in history, art, and archaeology, are of immense value in adding to the student's zeal and devotion. I have used this method for two years and have found it very helpful.

25. I have given courses in Greek and Roman antiquities and the history of classical literature to students with little or no knowledge of the classics, and have found their interest to be quite marked.

26. Teachers of ancient history should be able to use the Greek and Latin sources. Teachers of the classics should know ancient history.

27. A greater effort perhaps should be made by the classical teacher to show in the Latin and Greek literatures the sources of inspiration, imagery, and thought from which English and American authors have largely drawn.

CURRENT EVENTS

A Memorial to Professor Mau

Shortly after the death of Professor August Mau the suggestion was made that a bust of him be erected as a memorial in the Forum of Pompeii. This suggestion has now taken definite form; and a committee representing the Italian administration of Fine Arts and the German, English, and American Schools in Rome has been appointed to carry it into effect. The committee issued the following address to those who knew Professor Mau or were interested in his work:

ROME, March 30, 1910

On March 6, 1909, August Mau died after a life of ceaseless activity. We do not need to emphasize the value of his life-work. Suffice it to mention one thing alone, which assures him for all time a place in the foremost rank of scholarship: his discovery of the evolution of Pompeian painting, with its valuable deductions for the history of human culture. Remarkable as were the results of his scholarship, the effect of his personality on those who were privileged to know him was still more so. His manly straightforwardness, his simplicity, his purity of motive, but above all his delight in his work, never failed to impress themselves upon those who came into contact with him. In his work he lived. This love of his work kept him always young and joyous. His joy was contagious and communicated itself to all those who met him, so that they left him full of gratitude.

All those who knew him will rejoice in an opportunity to give to their feeling of gratitude a lasting expression. In this spirit, in the desire to establish some lasting token of personal friendship and devotion, and with no wish for a merely formal and official recognition (which would be quite contrary to his desire), it has been proposed to erect a bust of Professor Mau in the place where generations of scholars of all nations have learned how under the magic of his word the ruins became eloquent witnesses to the history of man.

The undersigned have reason to hope that the Ministry of Public Instruction of his Majesty the King of Italy will not refuse consent to the erection of the proposed bust. Otherwise the money will be expended for a worthy publication of the Pompeian wall paintings which were copied under Mau's direction.

We appeal to all of Professor Mau's friends and admirers for support in the carrying out of this undertaking.

(Signed) Walter Amelung, Rome; Thomas Ashby, Rome; Jesse Benedict Carter, Rome; Wolfgang Helbig, Rome; Antonio Sogliano, Naples.

Since this address was prepared, the Italian government has granted permission to erect the bust of Professor Mau in the Pompeian Forum.

Contributions to the amount of \$159.75 are already on deposit with the treasurer of the Archaeological Institute of America for this worthy purpose. They were received from the classical staffs of the University of Wisconsin; Johns Hopkins and Yale Universities; the Universities of Pennsylvania, Chicago, Michigan; Harvard, Cornell, Princeton, and Columbia Universities; Mr. George P. Brett, president of the Macmillan Company; and former members of the American School of Classical Studies in Rome. Professor Mau lectured each year to the students of the American School from its founding to his death.

It is desired to make the contribution from America two hundred dollars. Any who have not already contributed to this fund and would be pleased to do so are requested to send their contributions to Professor F. W. Kelsey (address: 826 Tappan Street, Ann Arbor, Michigan).

An Elaborate New Edition of Strabo's Geography

Preliminary announcement is made of an elaborate annotated edition of Strabo's *Geography* by an editorial staff of American scholars. The plan contemplates an introduction on the life, travels, and sources of Strabo, a translation of the *Geography*, and extended notes, much after the manner of Frazer's *Pausanias*. It is hoped that such an edition will prove acceptable to scholars in various fields, since no satisfactory edition of Strabo exists, and he is our most important authority for the geography and topography of much of the ancient world. The work of the edition will be carried forward as rapidly as is consistent with thoroughness.

The plan of the edition is due to Dr. Charles H. Weller, Dr. David M. Robinson, and Dr. Albert T. Olmstead. Dr. Weller is general editor, and Dr. Robinson will make the translation. The various portions of the work are assigned to specialists who have given evidence by their publications and studies of their peculiar fitness for the work in their several fields. The editorial staff so far as arranged is as follows: for Spain, Professor Paul Baur, Ph.D., of Yale University; for Egypt, Professor James H. Breasted, Ph.D., of the University of Chicago; for France, Professor Walter Dennison, Ph.D., of the University of Michigan; for Thessaly, Professor Roland G. Kent, Ph.D., of the University of Pennsylvania; for Assyria, Armenia, and Syria, Dr. A. T. Olmstead, of the University of Missouri; for western Asia Minor, Professor David M. Robinson, Ph.D., of Johns Hopkins University; for Scythia, Professor Nathaniel Schmidt, M.A., of Cornell University; for India and Persia, Professor Herbert C. Tolman, Ph.D., D.D., of Vanderbilt University; for

Greece, Professor Charles H. Weller, Ph.D., of the University of Iowa; for Italy and Sicily, Professor Harry L. Wilson, Ph.D., LL.D., of Johns Hopkins University; for the introductory books, Mr. Jesse E. Wrench, M.A., of Syracuse University. Nearly all of the editors have been intimately connected as professors, fellows, and members with the American schools at Athens, Rome, and Jerusalem.

Classical Societies and Clubs

Iowa State Hellenic Society

The first meeting of the *Iowa State Hellenic Society* was held at Grinnell May 27, 1910. President J. H. T. Main delivered an address on "The Place of Greek in Modern Education," the discussion of which was introduced by Professor C. H. Weller of the University of Iowa. A special feature of the program of the day was the presentation of "A Ceremony Celebrating Dionysus Dendrites," performed in costume by the local Bacchi.

The Hellenic Society was organized last November at Des Moines. The officers are: President, President J. H. T. Main, Iowa State College, Grinnell, Ia.; Vice-President, Professor William S. Ebersole, Cornell College, Mount Vernon, Ia.; Secretary, Professor Sherman Kirk, Drake University, Des Moines, Ia.; Treasurer, Professor Joanna Baker, Simpson College, Indianola, Ia.; and the following persons were elected to serve with the four preceding officers on the Executive Committee of seven of the society: Colonel Alonzo Abernethy, Des Moines, Ia.; Professor Charles H. Weller, Iowa City, Ia.; and Professor H. F. Kanthlener, Sioux City, Ia.

Greek Club of Bethany College

The meetings of the club are held fortnightly. A literary program, which is presented by members of the Greek classes, is followed by a social time and refreshments. The topics have during the past year been so selected as to help make real to the young men and women the life of the ancient Greeks, and also to set forth the part played by that people in developing civilization.

Classical Club of Philadelphia

On Friday, May 13, the Classical Club of Philadelphia completed fifteen years of prosperous existence. The club was first organized by Dr. Alfred Gudeman, and its membership of 42 includes not merely men who are teachers of the classics but others interested therein. There are six meetings annually, devoted to the reading of a paper, discussions, presentation of brief interesting communications, and then—good fellowship.

Terre Haute Latin Club

This club, composed of teachers of Latin in Terre Haute and neighboring towns, holds meetings once a month throughout the year. The time is divided between the reading of some author, and brief papers or reports on matters of common interest or on topics more or less closely connected with the work which is being read. During the past year the club read Lucan's *Pharsalia*.

Peoria Classical Club

Perhaps the latest classical club is one which has been formed in Peoria, composed of teachers of the Peoria High School and Bradley, and a few others interested. The club is very informal and has no special organization, but meets once a month to read some Greek author. Just now the club is reading Lucian.

Recent Performances

A rendition of the *Agamemnon* of Aeschylus was given May 11 at the home of Professor Charles Foster Smith, Madison, Wis., by Miss Bernice Banning, fellow in Greek at the University of Wisconsin. Parts of the play were read in the original, and an excellent and sympathetic rendering given in English.

A performance of the *Oedipus Rex* of Sophocles, in the translation of Thomas Francklin, was given in the Greek theater at the University of California, May 14, on the occasion of the golden jubilee of the College of California. The music of John Knowles Paine was used, the orchestra and chorus being under the direction of Mr. Paul Steindorff. Mr. Charles D. von Neumayer acted as dramatic director, and Professor James T. Allen had charge of the costuming and supervised the performance. Professor Allen also played the part of Oedipus.

A "Cena apud Caesarem" was given by the students of Mills College, Oakland, Cal., under the direction of Miss Irmagarde Richards, on April 16. The scene represented the peristyle and triclinium of the house of Augustus on the Palatine. The banqueters were entertained with the following program:

"The Lover's Quarrel" (Horace, *Odes*, III, 9), music by Maurice Leon Driver.

"Hector's Farewell to Andromache" (*Iliad*, VI, 440-493).

"Scenes from the Phormio."

"Hymn to Diana" (Catullus, 34) sung by a chorus; music by Edward F. Schneider.

The annual Greek recital at Washington University, St. Louis, on May 11, consisted this year of selections from the dialogues of Lucian. Some of these were given first in English, then in Greek, others only in one language. The parts selected were from the following dialogues: *The True History*, *Icaro Menippus*, *The Death of Peregrine*, *Prometheus*, *The Parasite*, one each of the *Dialogues of the Dead* and of the *Hetaerae*, and the *Judgment of Paris*. The program was printed in Greek throughout.

The Latin Department of the Deshler School for Girls, Tuscumbia, Ala., gave "Dido, the Phoenician Queen," on May 23. The costumes were worked out from illustrations in Latin texts. The music department trained the choruses. Every one present voted the performance the most beautiful and instructive ever given in town.